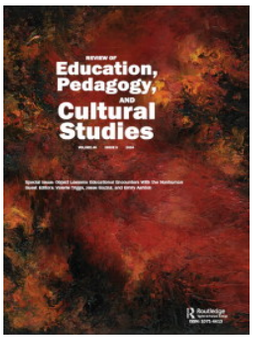

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ABSTRACT

In this article, I think with trains to reflect about education, its rhythms, trajectories, and the possibilities that "attentive looking through windows" can afford us in moving toward just futures. Using two of Alfonsina Storni's poems, the yellow train of *Cien años de soledad* as well as educational philosophy, I argue that trains can shape a way of thinking that serves standardizing purposes; which do not allow us to see the afflictions of the world. At the same time, trains can be a space in which fugitive time practices can be encouraged. By using Simone Weil's notions of attention, I argue that a practice of attention is needed to attend to world afflictions, advance an ethics of the Other, and bring those afflictions to responsive collective spaces. In this line of thinking, trains that both pull together collective discussion and provide windows to look through are necessary. As educators, an essential task is finding ways to pedagogically value the diversity of such "look-through windows" to find collective conversations that disrupt dominant timescapes and reassert humanity for educators and students through attentive practices as acts of love.

KEYWORDS

Trains; attention; afflictions; justice; fugitive time

Sitting on a train from the airport to central London, I think of my final destination: Leeds. I am preparing for a meeting, mulling over the changes I need to make. I am moving, while at the same time static. I cannot forget the direction I need to take, while at the same time I need to remain focused on the ideas for this meeting as well as the luggage sitting at my feet, and, if I am lucky, I may even manage to catch a glimpse of the landscape through the window.

This article is about trains, destinations, and what happens in between. Hopefully, something will be said about the importance of that middle part of the journey, the contemplative period, the practice of *attention*, and here I am not just talking about trains. Trains have taught me a lot recently; they have been my pedagogical tool to think about time, direction, progress, and particularly about the need for attention: Why is attention important? How can we cultivate attention as educators? I will attempt to advance some answers to these questions (while on) through trains.

I start this journey with a general account of how trains have been present in my life recently, yet in different forms. I will think *with* trains through Alfonsina Storni's poems about trains, as well as the yellow train in Macondo, a fictional city created in *Cien años de Soledad* (García Márquez, 1967) that features a yellow train as one of its characters. Through these sources—which I have engaged with on trains in various places I have recently been—I will also invite French philosopher Simone Weil into this paper to help me understand and express why we need to cultivate attention as a necessity for the soul. Particularly for those of us seeking just futures, and who see education as a means for it. Following this train of thought, I argue that in moving toward just futures, we need both components of a train carriage: the windows to the outside, to look through with attention to what the world is today; and shared spaces to bring those visions together. In this way, we could collectively find ways to imagine what else the world could be to challenge structural injustices through such practices of attention in order to work toward building those futures.

Departure points: Thinking with trains, railworkers, and dreams

It is probably not a coincidence that I have been thinking about trains. The year before last, in the UK, trains were in the spotlight due to rail workers' strikes for better working conditions on railways. Not just for themselves, but also for passengers' experiences and safety. Mick Lynch, the secretary of the National Union of Rail, Maritime and Transport Workers has said "what's wrong in this society is that there is an imbalance between the people that do the work to keep this country going, who create the wealth of our civilization, and don't get a fair share of that wealth because it is going to people who are vastly wealthy" (Sky News, 2022). In several of his speeches, he mentioned the importance of working-class people to *build and keep the world going* and the importance of thinking of *a future* that is fair and dignifies people's lives. The power of his words can be of value not just here, not just today, but also to the enduring inequalities between those who build and those who exploit this world.

In parallel, discussions about trains are also happening in my home country, Chile. It has been a dream of ours to construct a railway between the capital of the country, Santiago, and my city, Valparaiso. Recently, the government signed the first agreements to start this (long overdue yet promised) work. For us, trains do not just mean connection, but even more so, *progress* and *speed*, leaving more time for other tasks that get missed by traveling long distances slowly. Trains then serve multiple representations of progress, one that can align with notions of dignity and

others that serve capitalist and exploitative notions of progress. In parallel, trains also serve as a tool to think about time, cities, geographies, interventions, and other destinations, both for our bodies as moving from A to B, and our dreams of different worlds and futures while in movement.

The trajectory: Linear and fixed

Those departures and arrival points, dreams, and contradictions make me think on poems about trains, but particularly the Argentinian writer and poet, Alfonsina Storni's (1939) train representation. She once wrote:

Sobre dos vias de luna	On two ways of the moon
se mueve	does it move
el feo animal	the ugly animal
de hierro y madera.	made of iron and wood
Su cara cuadrada y hosca	His square and sullen face
se agranda al acercarse.	gets bigger as you get closer.
Sus frios ojos	His cold eyes
de colores	of colors
y la cifra	and the number
de su frente	of his forehead
nos recuerdan un barrio	remind us of a neighborhood
donde hemos vivido.	Where we have lived.
Monotona y antipatica,	Monotonous and unfriendly.
su voz metalica	his metallic voice
nos invita a aceptar	invite us to accept
el destino.	the destiny.

Trains are carriers of different discourses of life, of dreams of the future. Arrivals. At the same time, trains have also shaped how we understand the course of such a future: linear, determined, *the* (singular) destiny, as Alfonsina (1939) reflects on above. This is not a coincidence. Trains themselves were used to delimit and standardize time (Barrows, 2011), a sign of European universalisms of rhythms, of time-space, of ways of living as singular, linear, and fixed trajectories. Education has also been shaped by those similar discourses of standardization, direction and progress that trains bring with them: set grades and pathways that frame and "put on track" the multiple ways we could experience time, or what Adam (1995) calls "timescapes." As Facer (2023) argues, "[w]hen timescapes are allied with power, as industrial and colonial histories show, arrhythmia becomes subject to intervention and control, bodies are forcibly and violently brought into dominant time structures" (p.61). However, trains (and education), are also carriers of other rhythms and timescapes, other not singular experiences in the dreams, nostalgia, and the way different passengers might look through the windows. Arrhythmias. It is precisely these other notions of time that contest the singularity of a train's direction as a form of *fugitive*[1] *time practice*—that is, they escape and contest the standardization of time and rhythms that trains have shaped, allowing us

to see, dream, image, and potentially act, beyond dominant timescapes. As the same Alfonsina show us:

Marcha el tren: apoyada En una ventanilla, Sueño.	The train is running: I am leaning on a window, I dream.

Even though Alfonsina's linear journey, the predetermined destiny, is fixed, she can still escape this destiny with her mind. She can still dream while leaning in a window. I want to argue, however, that we need something additional through this fugitive time practice: windows to lean on, to look through physically and materially along with spaces to bring conversations about what was seen in/through these windows, moving across individual and collective thinking. Maybe we will not necessarily seek the same destiny, but, just like trains, we have the chance to make multiple stops while riding on the same train. One way to realize this is by contesting the notions of linearity we tend to hold in education; where every*body* needs to achieve sameness by seeking the same trajectory, starting and arrival point. Another way might be paying attention to the multiple trajectories, departures and arrival points that students and teachers bring with them through their fugitive time practices. In such multiplicity, we may better grasp the world and its afflictions for potential collective action upon them.

The carrier: A (non) innocent yellow train[2]

> "—Hay que traer el ferrocarril—dijo.
> Fue la primera vez que se oyó esa palabra en Macondo" (p.192)
> ["—We need to bring the railway—he said.
> It was the first time that word was heard in Macondo"]
>
> *Gabriel García Márquez, Cien años de soledad*

Trains have represented dreams and the building of futures not just for us Chileans, or for Mick Lynch and the British rail workers, but for the kind of public that would continue to shape the way we live together. In *Cien años de Soledad* (1967/2007), the yellow train that is brought to Macondo is a key character throughout the novel. The yellow train brings electricity, theater, and other goods to the people of Macondo. It brings with it the promises of an *imaginary of progress*, a *window to dreaming* the future, particularly on the uses of science and technology for people's lives.

> "El inocente tren amarillo que tantas incertidumbres y evidencias, y tantos halagos y desventuras, y tantos cambios, calamidades y nostalgias había de llevar a Macondo." (p.178)

["The innocent yellow train that brought so many uncertainties and evidence, and so many flatteries and misadventures, and so many changes, calamities, and nostalgia to Macondo."]

As Freire (1997) argued some time ago, the accelerated understanding of science and technology as *the way to progress*, has been "the main bastion of capitalism" (p.56), shaping human relationships and time dynamics. As such, the yellow train of Macondo also brought with it divisions between different social and economic spaces, and new forms of exploitative relationships. This is not just magical realism. Walter Mignolo (2009) has called this imaginary "a rhetoric of modernity," bringing a better future as salvation by getting rid of the past. This is precisely what the yellow train represents, building promises and imaginaries for a few—with a singular outcome, *the* destiny. Concurrently, older images of intricate social networks and solidarity are erased.

Education can be seen as a yellow train brought into our lives. It can bring, as it did for Macondo, lights and shadows, promises of a better future, trajectories of progress and growth that adapt to certain rhythms to reach the final destination, and not to others: real divisions and separations through its "tracks." In this train, the arrival point, usually fixed and only looking forward toward a final destination, restricts the possibilities to move around through other windows, through other realities outside this linear predetermined trajectory.

Such trajectories of linear progress leave behind (and even outside) people and worlds that do not fit within such logic. In other words, what such linear trajectories bring about is also a way of "limiting expressions of temporal experience" (Saul, 2020, p. 50). These limitations of the temporal experience unfold in inequalities, hierarchies, and exclusions because not all of us can or want to enter into that singular rhythm.[3] When a train moves fast, it does not give us space to see what the world *is* and what *it could be* if we paid attention to it. This fast-moving train configures a mode of reasoning that seeks to speedily look forward as the only way to progress, a way of moving where it is better to keep the windows closed so as not to get dizzy or distracted by reality.

Living with singular trajectories to reach destinations without problematizing them can have disastrous consequences, such as dividing people in hierarchical ways, reproducing pre-set notions of what is *ahead*, "*in track*," and what is *behind*, what is modern and what is primitive, all of which happened to the inhabitants of Macondo when they became separated by the railway tracks. What counts as progress, and whose progress counts, are questions that have been raised by different post-development researchers (e.g., Escobar, 1998, Hickel, 2020). Their critiques highlight the unreflexive notions of progress that tend to be reproduced when going from A to B has a singular and linear trajectory. It does not matter what happens

between those lines; it does not matter if someone wants to leave or stay at a particular point. It does not matter if we, as educators and students and members of the public, leave others behind, or *why* and *if* we really need the very idea of being ahead. It does not matter what we actually see or do not see on those paths, which makes it almost impossible to see alternative ways of living (Escobar, 1998) and participate in other experiences of worldmaking. In India, for example, the building of the railways by the British was, and often still is, referred to as an example of the positive influence of colonial notions of this linear progress. However, rail construction began under colonialism as a means of more efficiently extracting resources from the country, exporting cotton and moving coal supplies for shipping companies. In parallel, colonial exploitation often sharpened or exacerbated existing conflicts and hierarchies. Thus, these linear notions of progress which put lives into singular timescapes, rhythms, departure and arrival points, have long been vehicles of exploitation and expropriation of indigenous people's lands and resources as well as their displacement(e.g., Shehadeh, 2008).[4]

Yellow trains therefore have been used, to destroy, exploit, and hegemonise narratives of *where* we are going, *how* we are going there, and even, *who is allowed to*/*should* go. Trains then easily take the representation that Alfonsina gives them: an "ugly animal made of iron and wood" that shapes "destiny."

Pulling the brake

Today, a few weeks after my journey from the airport to London and then Leeds, the destiny for me is the British city of York. I am on my way to see the railway museum. On the way there, I am entranced by the beauty of landscapes that I have never seen before, but nonetheless remind me of the South. As Alfonsina said, trains "[remind] us of [the neighbourhoods], where we have lived" and carry through the various tensions and nostalgias associated with places we thought we knew. Right now, while I look through the window, I wish I could be outside instead of on the move, just enjoying the weather, just wondering around. That is not possible. There is no stop here, and even if there was one, I am not allowed to stop my journey with the ticket I got. My trajectory is delimited by the material conditions associated with the ticket I paid for. To try to alter this reality, in the poorest parts of India, where there are not many train stations in the rural areas, people disrupt the train's movement. They pull the emergency brake alarm when they get close to a village and then run off. This practice can also be used for (other) political reasons (Mitchell, 2011), as revolutionary interventions are probably what is needed in a broader sense. Interventions that, by contesting daily rhythms and

dominant timescapes and trajectories, call for our attention to turn to the side rather than just look forward. Temporal dynamics are not natural, are not given, and therefore, they can be rethought; in the same way, we can reimagine our departure points, our pauses, and those actions and futures we could advance toward. In that line (and with all due respect to Karl), Walter Benjamin argued:

"Marx says that revolutions are the locomotive of world history. But perhaps it is quite otherwise. Perhaps revolutions are an attempt by the passengers on this train—namely, the human race—to activate the emergency brake" (Benjamin, 2003, p. 402)

Trains have brakes, physical brakes like those pressed by Indians to intervene in the movement of the train. Trains also have more subjective brakes, like those individual fugitive times where Alfonsina can lean her arms and dream of escaping the linear time of the *ugly machine*. Here though, I am interested in the possibility that those practices of fugitive time can become collective and be transformed into an opportunity to look through the window beyond the one in front of us, to look at the world, to pause, to use fugitive time practices, not just for dreaming in individualistic terms, but for being *attentive*.

Attention: Lea(r)ning with Simone Weil

As a former physics teacher, I would regularly see the question '*What happens when a train driver presses the emergency brake?*' in Newtonian Mechanics tests. Even though we would not explore what would happen to Alfonsina's dreams, leaning against the window, we would ask about her body and its inertia to keep on the move, a linear move. Likely, both Alfonsina's body and dreams would be shaken by pulling the brake. We need those brakes, both mechanical and more abstract ones. Trains and education *happen* to people, are *carried by* people, and *built* by people for people. As I write this, the General Secretary for the rail workers union, Mick Lynch, has announced new industrial action and rail workers are going on another strike. They will once again *paralyze* some services, thereby *intervening* in time. Industrial action is being carried out *to stop, slow down* and *call attention to the need* to negotiate work conditions. It is also an opportunity for the public to be led *by* rail workers. For a moment, the machine stops, it shakes reality a bit, for educational and negotiation purposes. But how can this be carried out *pedagogically*?

As a verb, train can mean "to pull," which can be understood as a shared collective mission to move things forward, as Mick Lynch stated: "to build and keep the world going." Train can also mean "to discipline," "to bring to a desired state by means of instruction" similar to Alfonsina's notion of the final destination, *predetermined by* others. As Freire

(1996/2014) reflected, using the notion of "to train" when we mean "to educate" carries a particular vision of education as domestication, of "putting back on a track" on the expected trajectory. Moving away from those standardized visions, instead of focusing on singular pre-assumed trajectories, we could focus on the process and the problems educational experiences may help illuminate and potentially collectively move toward its solving. To be attentive to things/people like rail workers, like trains and their presence or absence, to why there are train stations in some places and not in others, to who defines and shapes the world's timescapes, we need to find other rhythms and pauses. Fugitive time practices can allow spaces for attention to the world outside the walls of the train, or the institutional or disciplinary walls, and pay attention to the walls closing in collective life.

To develop this and other points I will now bring in Simone Weil, a philosopher whose work I have been reading for a while now. Even though I cannot yet fully grasp some of Weil's ideas, her notions of gravity, grace, and attention aid me in two things: first, understanding Alfonsina leaning on the window and the importance of this act; second, the ever-present need for the windows of yellow trains to act in their alternate sense of "to pull." They pull us from the gravity that keeps us in a state of inertia, without allowing us to see the world beyond the self and its afflictions. But we need, as Roberts (2022) has argued, for grace to intervene in states of inertia. This intervention returns the will to attention and invites it to externalize itself once more through engagement with the collective society.

Simone Weil, my travel companion

Simone Weil was a French philosopher whose work Paulo Freire followed, influencing his views about education (see Freire, 1974/2010), particularly his concepts of *autonomy* and *reading* the world. Weil's work was mainly published posthumously and, apart from a few exceptions (e.g., Roberts, 2011, 2022; Zembylas, 2023), has not been widely explored in education despite being an inspiration for Freire, whose work has, nonetheless, been used extensively in critical education.

One of her essential ideas was on the *needs of the soul* (Weil, 1949/2002), exploring this while actively engaging with workers, students, and social movements against war. She took sabbaticals to become a factory worker and also to join the Durruti's Anarchist column in Spain against Fascism (Bea Pérez, 2013). Weil was not just a philosopher describing and trying to understand reality; she *lived* her ideas and values and became an activist against injustices in the name of philosophy as a way of producing knowledge for fairer worlds. In the 1930s, she denounced French colonialism and "the horrors of forced labor for roads and railways in French Black

Africa" (Weil, 2003/1931). It is with Weil that I have been thinking about trains, rhythms, and the need for pressing on the brakes, as well as taking breaks, to practise attention. Brakes and breaks to create friction on the move, to join and support strikes, to use the friction *of* the move. Brakes to create movement(s), breaking out of the inertia that paralyzes anything other than pre-determined linear movement inexorably moving toward a pre-decided destination. Brakes and breaks to allow us to look at the world, not in search of answers to predetermined questions, but for a way to *read the world* as starting point for *building fairer ones*.

May I have your attention please?

A few weeks after my trip to York, I now find myself on the train to Manchester, where a friend and I will visit the People's History Museum. My original train was actually canceled, and as the system is privatized and prices fluctuate, getting a last-minute ticket was very expensive, fares are not pre-set as in some other countries. After the cancelation, I ran around doing what the train company suggested, and the only possible solution to be there on time was to take an earlier one from the same company. I was caught in and amongst these chores, compressing my morning time drastically, and in the fray, I severely injured my hand. All my attention was concentrated on being at the train station on time rather than on my own body. I wanted to choose a book to give to my friend, but I had no time, and I was in tremendous pain. The pain will pass, I thought.[5]

On my way to Manchester my reading is constantly interrupted by the train's prerecorded announcements that begin with: "may I have your attention please?." All of them are about cancelations and connections to reach the final destination on time. When I am talking about attention, it is not that kind of attention, but attention *as a form of love*.

"Attention is the rarest form of love" (Weil, 1947)

When the train was brought to Macondo it was the first time they had ever heard that word: *train*. In this way, they were *trained by trains* to take on new directions and even new behaviors for their city. They were also taught about the power of movement that trains afforded. But the point here is that *they allowed themselves to be taught*. All of this involves what Weil calls the *practice of attention*. Such attentional practice differs from what we hear on the train, "may I have your attention please." We passengers know that this message will be said every now and then, and we know that the 'please' added to the end of the phrase is just politeness, because we must give our attention even if we don't want to. This practice

also differs from what we typically experience on a train; we know the final station, just like an objectives-based curriculum, dictates the expected outcome. What we do not know are all the other realities and possibilities that exist in between. Weil argues that attention is "the rarest form of love," and that "love needs reality" (1947, p. 33). What does Weil mean by a form of love? Could this kind of love be translated into education when seeking just futures?

It has now been a month since my train to Manchester. Today I was supposed to be on a train from Santiago to Talca. But I wasn't, due to adverse weather. All trains were canceled so my very much wished for in-person meeting had to be moved online. I was planning to use my train time there to read a book gifted by a friend. The book is called *Tough Enough* by Deborah Nelson (2017) and is about various women who help us understand the ethics entangled with suffering and emotions (and the lack of it). One of those women is Simone Weil. While traveling from Santiago to Talca I wanted to read this, but instead I am now, as Alfonsina was, leaning on a window in Valparaiso, waiting a few hours to join the (now online) meeting.

Reading Nelson's book, paying attention to her words, I get caught by the phrase that pain can be *anastatic* to the suffering of others, particularly when we do not suspend the *I*, when *we want to feel* the suffering of others rather than *paying attention* to it because of the *personhood* of that other, not because it pains *us*. Nelson (2017) highlights that for the *Tough* women she centers her book on, Weil one of them, the path to justice is not necessarily one singular trajectory of pain and solidarity. There are other trajectories. This gets my attention because I have been invested in the idea of solidarity as *the* way to justice (e.g., Torres-Olave et al., 2023) and therefore I need to suspend the hegemonic way of thinking I have been engaging with, with solidarity as an act of love (Frausto Aceves et al., 2022) to understand what Weil is talking about when she posits attention as an act of love.

To explain her notion of attention, Weil uses the concept of *gravity* and *grace*. Gravity is everywhere, ordering all things, "[a]ll the natural movements of the soul are controlled by laws analogous to those of physical gravity. Grace is the only exception" (Weil, 1947/2002, p.1). Only grace disobeys gravity, but it requires space to appear. Weil says, "Grace fills empty spaces, but it can only enter where there is a void to receive it" (p. 55). Thus, for Weil, there is an essential importance in *emptiness*, *openness*, and a *void*. Silence, space, and time are necessary for that, which are constantly interrupted in our train (and also educational) trajectories. The phrase on the train, "May I have your attention please?" resonates with me while thinking of attention itself, the "metallic voice" of the train Alfonsina notices in her poem. A noise that interrupts my attention. A

noise that we can see filling all spaces in current educational curricula, usually overloaded with content. Acting as metallic voices.

Attention can help us enter the space of silence to allow ourselves the openness into which grace can appear. Such grace obtained through attention can help us to do both. Dreaming as Alfonsina, but also seeking to suspend the *I* and, therefore, not dreaming *only our own dreams,* not suffering only *our own sufferings*, and not *necessarily* suffering to move toward justice. It is a lot more than that. Attention in this case serves as an act of love. But this does not mean that we necessarily love the Other in its own particular or individual terms, but rather that we love the Other in their personhood, in their very right to exist in dignity, independently whether or not we feel their affliction within ourselves. Love in that sense for Weil (1950) allows us "to see what is invisible" (p.92), to see what it is not us. Thus, our attention seeks to love the Other for the sake of love, for the sake of driving our own internal attention *outwards* to the Other, as an act against linear inertia to move toward other states of being and more just possibilities. In seeking to pay attention to the Other we are searching for a new destination or destinations; we are seeking *to see* the Other.

An ethics of the other as a departure point to justice

What Simone Weil's notion of attention develops is an ethics of the Other. The Other needs attention to their affliction, not necessarily through our suffering, but because of their humanness. That would be an act of true generosity and solidarity (Tolbert et al., 2023). Advancing toward an ethics of the Other through attention can be facilitated by fugitive time practices, escaping dominant notions and rhythms of life, *to look* at the world outside singular trajectories, and recognizing the Other's existence in their very right of life. Through fugitive time practices, we can escape metallic voices that are hindering the possibility to hear, and to see the Other and their realities. Attention in this way is a rare type of love; it is a love that projects beyond our self and beyond the Other in its singularity but, more importantly, to the presence, to what is real, despite who is that Other.

When rail workers go on industrial action, stopping services, they are not just thinking about themselves. Mick Lynch has been clear that this also has to do with notions of service and security for passengers. We need to attend the call for attention not just of rail workers but all of those who are teaching us about fairer worlds today. Not just by striking, but also suffering the consequences of inequalities and oppression. A practice of attention is essential to move toward justice. But how to move toward this *pedagogically*?

Simone Weil notices that "[a]ttention consists of suspending our thought, leaving it detached, empty and ready to be penetrated by the object" (Weil,

1950/2021, p. 67) and is therefore a form of love that is relational in the sense that we need to open up to w*hat is not us*. This movement from the *I* to the *Other* involves the skills and willingness to see and *listen* to Others, and therefore requires a focus to reduce the *noise* of ourselves (Liston, 2008), to reduce also the noises of *ugly machines* represented by standardized visions of students, as well as the hierarchical visions of disciplines as totalizing views of the world rather than opportunities to listen beyond the disciplinary-self to understand and look at world-problems. As noted by Facer (2023), "new habits of attention … help us to develop a sensitivity to the multiplicity of temporal frames and processes that are at play in any given situation" (p.62).

In that sense, what we observe in our fugitive time practices of attention through our windows cannot become individual experiences. These practices need to be brought to collective dialogue. Our attentive practice should not focus solely on our own voice, on our own disciplines, on our own definitions of what is a problem. We should not reduce our experience of the world to just looking out the window; we need the complete carriage. As such, attention can be a departure point to bring those afflictions that students and teachers encounter, through different windows, through different trajectories, as a problem to be solved collectively. In that way, attention can become a space to value different forms of seeing, experiencing, and moving through the world.

Attention, therefore, needs to be cultivated and practised in such a way to confront multiple realities in loving and collective ways, with pauses, and other scales and rhythms for its understanding. Here we cannot move fast. As Zembylas (2023) has argued, this can come with a lot of pain in itself, and therefore it needs to be thought pedagogically, and that is the task of educators in those collective spaces where we bring such afflictions as problems that seek our attention to see and listen to. Problems to make connections across afflictions, to understand their root causes even if they look different. In this way, we can develop and bring knowledge practices that can be more responsive for world problems.

Education, therefore, needs to cultivate practices for the suspension of the *I*. For example, instead of learner-centred approaches we could move toward reality-centred education. In Weil's words, "we are, and must know we are, dependent on the world and totally integrated with it, subject to its necessities" (1951/2021, p.99). Such necessities are plural and shared; they move together.

Multiple arrivals and departures

The development of an ethics of the Other affects both educators' and students' worldviews and how they perceive themselves, reasserting their

own humanity, the Other, and their roles in society, potentially leading to transformative experiences with a collective implication to look, pause, explore, and move toward action. This would also require education to incorporate and value other rhythms and trajectories and, consequently, to open itself to plural futures rather than singular destinies, constantly asking: what are the dominant metallic voices of education? What is 'the unseen' when we only look through *our* windows?

Seeking just futures, pedagogically, is an attempt to enable students and educators to see, understand and transform unjust forces in our world that are temporally rooted both in the past and the present. Bringing those visions from different windows and different rhythms can disrupt what is considered a problem to reflect and act upon through both the seen and unseen, as well as the love that a practice of attention affords. One essential task is to reduce the noises that interrupt our attention, both as students and educators, as well as the cultivation of fugitive time practices that disrupt dominant timescapes.

In summary, to hear the Other as a form of justice demands attention to the Other's personhood as a prerequisite for attending to their affliction. An attention that opposes the gravitational weight of human individualism and singular trajectories of life.

In that way, the role of educators is to develop an ethics of the Other, and pedagogies that allow the cultivation of such ethics. Through this exploratory attempt, thinking with trains as metaphors, we can start thinking about what kind of tracks have been built for us, and which we could build collectively through other timescapes. Trains have an educative power as analogies regarding the windows we might look through, lines of voyage to follow, conversations to track ideas and dreams, and projects that capture individual dreams—making them collective and animate.

Notes

1. Borrowing the term from Black liberatory practices that use the notion of *fugitive* for those practices and struggles of enslaved people seeking freedom and escaping. In Given's words "the constant seek of an outside to white supremacy that might elusively be understood as black freedom" (2021, p. 10).
2. An innocent yellow train: this train is part of the Colombian Novel, *Cien años de Soledad* written by Gabriel García Márquez. Here I aim not to use the novel as the main point but what the train itself represents for the habitants of Macondo, the place where the novel happens. In Macondo, the yellow train represents development, but also what is brought with it in terms of social stratification. I do not attempt to analyse the novel but use the yellow train as a metaphor for what this train bring with it.
3. In Saul (2020). Temporality and inequity: How dominant cultures of time promote injustices in schools, there is a good account of such hierarchies and discriminations.
4. In *Palestinian Walks: Notes on a Vanishing Landscape,* Raja Shehadeh reflects on the interventions done to Palestinian territories through motorways which are built in

the name of progress, but serve for displacement and are hard to recover, due to land intervention.

5. As I sit here writing two weeks later my hand and wrist are still injured. I did not manage to bring a book to my friend; however, he brought one to me. The compression of my morning time limited my possibility to give a book, an act of love, which for me is essential to keep friendships going.

Notes on contributor

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